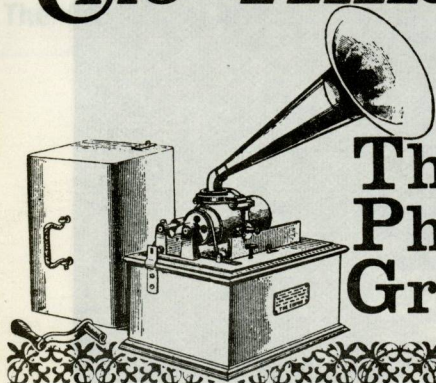


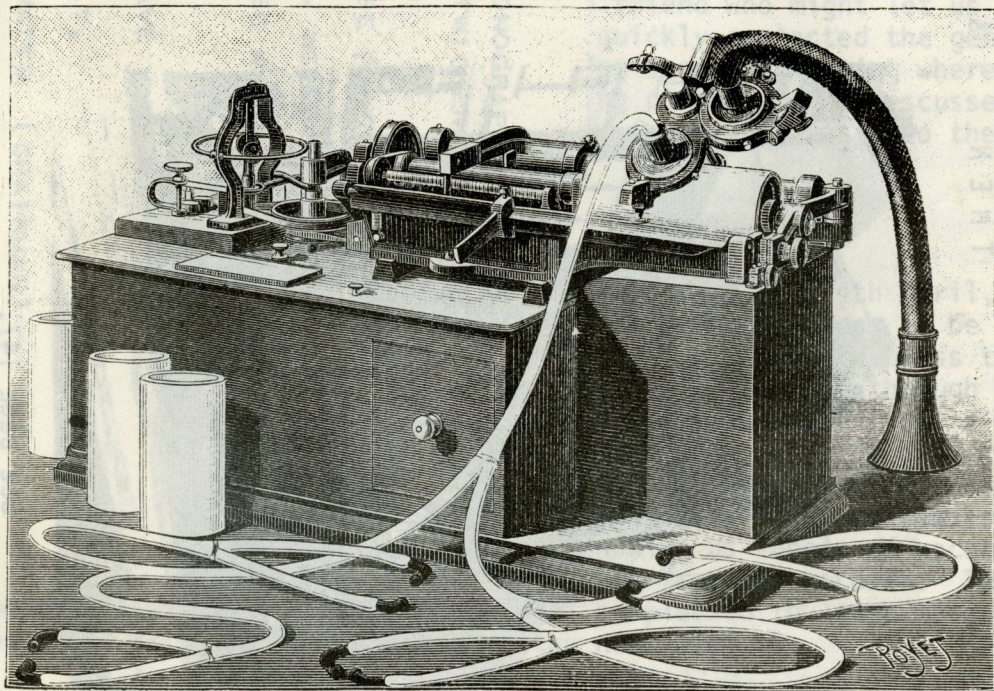
# The Hillandale News



The official journal of the  
**The City of London  
Phonograph and  
Gramophone Society**  
inaugurated 1919

No. 66.

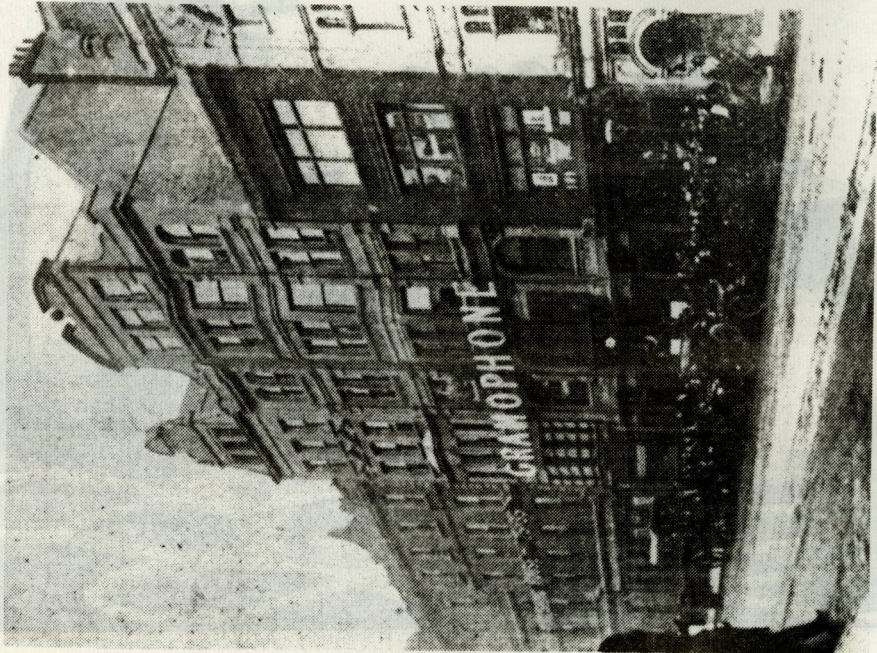
April 1972.



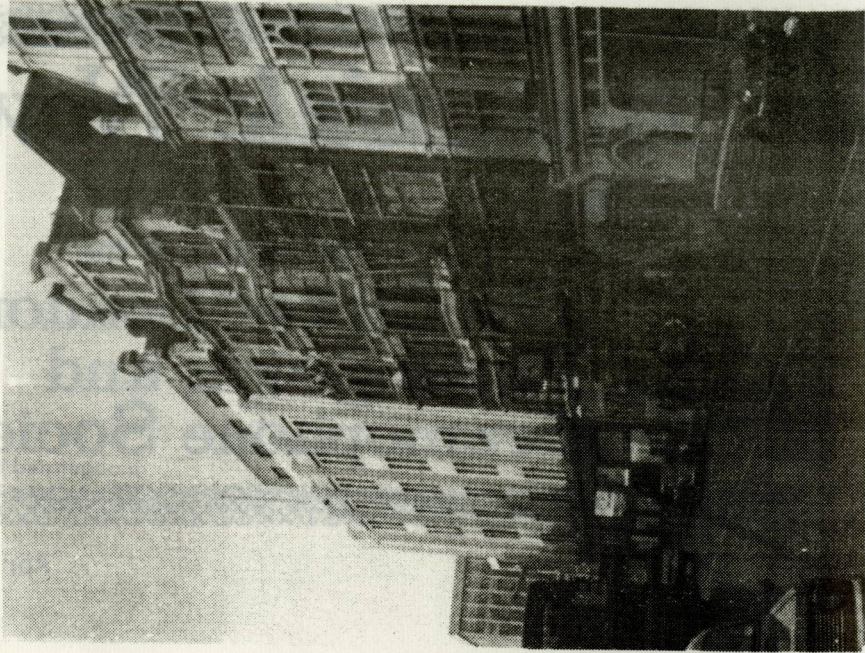
EDISON'S FIRST PHONOGRAPH.



T H E N   &



N O W



See page 147.



\*\*\*\*\*  
 \* THE HILLANDALE NEWS \*  
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The Official Journal of

THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY

(Inaugurated 1919)

EDITORIAL

This issue brings with it the news that we must find a new meeting place for the London meetings. At our last meeting we found the hall to be double booked again, but this time we were told that there will be no more meetings at the White Swan, for it is going to be demolished in three weeks' time.

The news was, to say the least, shocking, for we had booked the hall for a year and did not expect to have to find new premises in such a short time. Our Vice Chairman who was present, G.W. Dykes, suggested that we ask a Publican friend who might let us use his rooms. Len Watts our Chairman quickly contacted the gentleman and arranged the hire of the hall for our next meeting where the matter of finding a permanent meeting place will be discussed. Mr. Watts could only arrange the meeting for a Friday and so the next meeting will be at:

"The John Snow"  
 Broadwick Street  
 off Lexington Street.

The nearest underground station is Oxford Circus, on 14th April, 1972. Our Chairman is trying to arrange for the meetings to be held on Tuesdays as before. But at the time of going to press the matter is not finalised. We will keep members informed through this journal.

\*\*\*\*\*

Frank Andrews is giving the second in a series of "Son et Lumiere" shows at our next meeting. He will be showing us labels of records in chronological order along with excerpts from the records. Those members interested in Pathe discs will be pleased to learn that Len Watts is giving a programme at the next meeting.

\*\*\*\*\*



## WINTER THOUGHTS

During these days of extensive power cuts and the inability to use our Radiogram, Radio, Television and other Electronic equipment it is wonderful to be able to turn once again to our faithful old phonograph for our musical entertainment.

Here is Peter Dawson in his prime waiting to sing us "The Bandelero" John Sousa's band with "The Stars and Stripes Forever" and the jovial Billy Williams "I Must Go Home Tonight".

All these great artists of the past have passed away to a better land - yet they were at their very best entertaining us in 1972 and making us forget the discontent and troubles of this day and time. All honour to them and long may we say thank goodness for Thomas Edison and his invention of the Phonograph.

\* \* \* \* \*

## AN AWARD FOR MEMBER

In January, at a London Luncheon, organised by Messrs. Eagle Electronics, Donald Aldous was presented with a cheque and typewriter, and was the first recipient of that company's Annual award for "Hi-Fi Journalist of the Year". This award must give a great deal of pleasure to those who know the vast amount of effort he puts in to further the interests of the trade, and as a long-standing member of this society Donald has on several instances worked behind the scenes for us or advised individual members, and it gives us great pleasure to congratulate him on receiving this award.

\* \* \* \* \*

Amongst our distinguished members present for the February meeting in London, was Herr Schenker from Zurich. He had come to England on business and had decided to drop in and see the programme, and to see some of his old friends of the Society.



## AT THE WHITE SWAN

President's night brought forward a great deal of cylinders. In a three part programme Gerry Annand delighted us all with his favourite cylinders. All the records chosen by Gerry were 4 minute and the programme was split up into part one where he played "Some selected Indestructables" of which Rondo Capriccioso (Mendelssohn) stood out well played by Albert Ketelby. His second part was centred on early dance bands of the twenties. Part three was aptly called "A Bunch of Blues" and rightly so for he then played eight of his personal favourites for our assembled members. President's night has always been a great occasion for the society and this was no exception for amongst the audience were two Photographers who had come to catch our once yearly spectacle of the president's evening on film. Gerry as always played his selection on his Edison Opera machine which is quite famous in the phonograph world. Our photographer has a photograph of Gerry in this issue. Please see back cover.

\*\*\*\*\*

As stated previously our programme with Wee Georgie who was to have given us a programme of records that he has made, had to be cancelled at the last moment because of a double booking of our meeting place. Mr. Wood was very understanding about this and kindly agreed to postpone the programme until another date when he was free. We again thank Mr. Wood for his understanding in the matter and hope that our disappointed members will have the chance to hear the programme at a later date. Roger Newland gave us instead a programme of cassette musice.

We do not believe that this has been done before but it was a very pleasant distraction for our members who were present.



## IMPERIAL CYLINDER RECORDS.....BY "STYLUS"

We were on holiday in Berkshire last year, and, as usual had visited a number of "Antique" and "Curio" shops in the vicinity without finding anything in the phonograph line, when, just as our hopes were fading one shopkeeper mentioned that her friend had a farm where cylinders and records were kept as a sideline, to stock a small shop from time to time.

We obtained the address, and without much hope of finding anything worth having, set off on a forty mile trip in the car to find the rather obscure village where the farm was located. After asking the way several times we found a narrow road leading to the farm.

The owner of the cylinders was at home, and we were shown the usual Blue Amberols and two minute black wax cylinders, but an unusual label caught my eye in another carton nearby. This contained about forty cylinders, and we eventually bought most of them. The name was remembered from the booklet written by the late Dr. Deakins, and from a photograph sent to me from an overseas collector.

Made by the British Lambert Company of London, they were, like the standard size "celluloid" cylinders of Lambert, but were six inches in length. The "core" was made from lilac tinted fibre, and the record surface was of black celluloid similar to that used for Edison Bell "Indestructable" cylinders, and, of course, the more usual two minute standard length Lamberts. The end carrying the record title and other information was also similar to the standard Lambert cylinders, having raised lettering moulded together with the cylinder when it was pressed.

These cylinders run for about three minutes, and were based on the Columbia "Twentieth Century cylinders, later to be used for dictation machines.

The cylinders had a distinctive box label, in patriotic red and blue print on a white background with some of the lining being picked out with gold. On the left panel of the design are the latters "The Ideal realised a perfect six inch record. Will not shrink or crack price 2/- net" above and below the centre design



carrying the name, it is stated that they were "The only six inch unbreakable records in the World", whilst in the right hand panel we find the inscription "Lambert machines to play these records from 20/-. The Lambert Co. Ltd. London.

The writer has not yet seen a Lambert machine with a long mandrel, but the cylinders will play on the Columbia BC, BM and BF types which have long mandrels for the "Twentieth Century cylinders previously mentioned. Especially loud results are obtained using a BF model fitted with a Columbia Special reproducer for indestructible records, which is equipped with a pleated metal diaphragm and special stylus for the harder surfaces of this type of record.

A few of the records have warped at one end to a slightly oval shape, probably due to bad storage for a long period on their sides, but otherwise no deterioration has occurred. I conclude with a list of the record numbers and titles of the ones that I have (some were duplicates) and hope that anyone who has information of titles of these cylinders will send details to the magazine for publication.

Record No.	Title	
1	Skipper of the Long Tom	Whitlock
10	Selection from the Toreador	Imp Con Bnd
11	Sailors of the King	Louis Breeze
14	Cocquette Polka	Imperial Concert Band
17	Bedouin Love	Louis Breeze
20	1st Selection Casino Girl	Imperial Concert Band
24	3rd " " "	" "
27	The Old Soldier	W.G. Webber
28	Selection of Popular Airs	Imperial Concert Band
32	1st selection San Toy	" "
33	The Diver	W.G. Webber
35	Thourt Passing Hence	" "
37	Out On the Deep	" "
39	The Old Guard	" "
44	Cyrano March	Imperial Military Band



Record No.	Title		
48	Magyar March	Imperial Military Band	
54	Range Post	"	"
58	Amoretten Tanze	"	"
60	Soldierly Spirit (march)	"	"
62	Knight Errant March	"	"
66	1st Selection Peer Gynt	"	"
68	Ruy Blas Overture	"	"
70	1st Selection from Veronique	"	"
76	Intro to 3rd act Lohengrin	"	"
78	Der Freischutz Overture	"	"

\* \* \* \* \*

## THE MIDLAND GROUP

We have stated in previous issues that Mr. Dunn was the secretary of the Midland Area Group of The City of London Phonograph and Gramophone Society. This is not so, Mr. Dunn is, in fact, the Chairman of the Group. Mr. Bennett is the Secretary and Mr. Preston is the Treasurer. We apologise to these gentlemen for the mix up over their names.

\* \* \* \* \*

### YOUR MACHINES AND HOW THEY WORK

Alan Tuthill

Can surface noise be reduced? Well the short answer is yes. Many experiments have been conducted and all have come to the same conclusion and that is that you can only reduce surface noise at the cost of volume. First we must decide why surface noise is present. The combination of impure materials used in the process certainly make up for a great deal of noise, add to this the damage caused by steel needles and the bad storage that the records have received and you have a perfectly unpleasant crackle that only the most discerning can ignore. "Steeled" records can be cleaned to remove the steel particles that have been left in the groove, this



can be done with a proprietary brand of furniture polish that comes in a pressurized can. They nearly all contain beeswax which makes less friction between the record and needle, polishes the record so that it looks shiny and perhaps most important of all it loosens the dirt that is engraved in the surface. If you play a record in this way and use a fibre needle you will find that the needle ploughs the dirt out, after two or three playings you will find that the record is at least clean and has a shine on it that will last. The difference in sound will be noticeable especially on the later recordings that were played on more modern equipment. The earlier records will require a little more care to get the best of them. The centrifugal force of the record always tends to try to throw the needle off the record and in doing so wear out the side of the groove that is nearest the outside of the record. To remedy this it is possible to tilt the record player at a slight angle so that the needle is resting on the side of the groove nearest to the centre of the record. This method, although seeming to be an odd way of playing a record does work and well worth trying. I was asked recently, what could be done with a Berliner that has been cleaned with solvent, frankly the answer is nothing. For many records can be melted by solvents such as petrol and methylated spirit and far from cleaning them will damage them beyond repair. If trying out a solvent do try it on a test record first as once it's on it will not come off.

The ways described previously are all what I would call the most "musically sound" ways of dealing with the surface noise. The following are also ways of dealing with the problem but are not real answers because they sacrifice quality of sound in order to erase crackle. The first way and perhaps the most common way is to insert condensers across the input of the amplifier, this certainly has its advantages, the condensers block all waves of the higher frequency but given enough condensers the enthusiast could find himself in the unenviable position of having no "top" to the record because the method also takes away 15 percent of the high register and about 99 percent of the quality. So I would

/continued p. 146



# HISTORIC MASTERS REVIEW

By R. Hewland.

Battistini/Barbieri (80 rpm). She is a bit shrill and underweight. He snarls in his best manner. The conductor has never played this music before - it shows.

Boronat (76 rpm). 'Incomparable vocalist' really describes this singer. This grief-stricken Puritani Mad Scene meets its match with Boronat. Like so many of the singers 'left-over' from the nineteenth century she takes the music slowly and lets it breath. Her technique is so perfect that she can do this. Even the Bach-Gounod Ave Maria is worth listening to sung by her and that is a piece of music I dodge when I can.

De Lucia (77 rpm) dull music but the excellent singing style holds your attention.

Fugere (78rpm). Fine voice, though old, historically of great interest.

Giraldoni (80 rpm). Good voice. Superb actor. He sound persuasive and therefore dangerous. The use of the spoken word to emphasise the text is excellent. This is an Iago to be afraid of - unlike so many who bully and bluster.

Hahn (78 rpm). Boring music. Rare record. Uninteresting singer.

Kurz (80 rpm). Ernani a bit sleepy. Makes you reach for Ponselle. Trovatore vocalised beautifully but there is more in Verdi than this. What a trill though.

Litvinne (80 rpm). Now here is a Verdi voice. Powerful and lyric. Santuzza really sounds upset. Hate the pianist. The Aida is even better. Never heard this aria with this amount of insight until Callas.

Nemeth (78 rpm). Not an Italian - well she was born in Hungary. Lyric voice with the weight of a dramatic soprano. Unlike many records this becomes more interesting as the needle travels across the grooves. One of the most pleasant surprises of the series.

Schoene (78 rpm). She is Manon. If she sang these arias in Serbo-Croat they would still be unforgettable. One of the three best records in this issue.



Smirnov (76 rpm) sings French arias. Superb versions sung in the 'Voix-blanc'.

Smirnov (76 rpm). His Carmen is as good as Webster Booth the best Flower Song I know.

Smirnov (76 rpm) singing Russian opera. Fine singing. Dull music. Of the two go for the French arias.

Spani (78 rpm). Fine vibrant voice. Dull music. Reminds me of Muzio or those late Bori's.

Supervia (78 rpm). Not very interesting songs for such a fine singer. I do like her English. Coloured toys has better poetry than music.

Supervia (78 rpm). French opera arias. I always like her singing anything, but these are dull bits of opera. You either love or loathe her.

Tamagno (75 rpm). Not as good as the published versions. Spoken words at the start of 'ora per sempre'.

Teyte (78 rpm). Fine voice. Typical French songs.

Vanni-Marcoux (80 rpm). More dull music. Tremelo singing of the music doesn't help.

Van der Osten (80 rpm). Some radiance in the voice. Might be playing this record too slow. Doesn't compare with Lehmann-she sounds like Elsa. Most people rate this record.

Zbruyeva (75 rpm). Fine voice singing dull music. Two sides of it. Most Glinka arias seem very uninteresting.

Zenetallo/Noto (78 rpm). First heard this played at a Society meeting. Very exciting then. Even better played later. What a fine series HMV made in Covent Garden during the late 1920's. My favourite record in this series.

A brief review of these 20 records in the Historic Masters series, distributed by the British Institute of Recorded Sound. Odd choice of items.

I have suggested speeds other than those printed on the label but believe that the printed speeds are not correct.

\* \* \* \* \*

EDITORIAL NOTE: We do apologise for the extreme brevity of this review. The records which certainly have a rarity value do not appear to have been reviewed in any other periodical and we could only allow a very small place for the review. If any member would like a full review of these historic recordings we will be happy to oblige upon receipt of a stamped addressed envelope.



CIRCULAR LETTER FROM THE COLUMBIA GRAMOPHONE CO. 31/1/1914

## REGAL RECORDS--DOUBLE--RETAIL @ 1/6

Dear Sir,

It is generally acknowledged in the trade that during the past twelve months the immense number of cheap machines and records sold has created an entirely new buying public for records.

This new public, accustomed to a low price for records, at the same time realizes that it cannot expect on the cheapest records artists of acknowledged fame, and would therefore willingly pay a few pence more for artists whom it is not possible to give on cheap records.

To meet this demand, we have decided to issue the REGAL Record, 10" Double sided @ 1/6 retail and herewith attach catalogue. This catalogue consists of 457 double/records transferred from the famous Columbia-Rena records and 55 double/records of new recordings. We call your attention to the series of works by the famous Bela Berkes Orchestra on page 3.

Price to retailers 12/6 per dozen less 2½% cash.

Regal records will be sold under strict price maintenance covered by our patents.

Supplements will be issued monthly. The name REGAL is very popular and well known in the talking machine trade and the Regal Record will have the benefit of all the advertising that has made the Regal machines famous.

Regal Records, being manufactured by our own patented process, will, therefore outwear all others.

In issuing the Regal Records we trust to have your support. The record will give you a living profit, as compared with the records that are now being sold at next to no profit to the dealers.

Yours very truly,  
The Columbia Gramophone Co.,  
Louis S. Sterling,  
British manager.



## MAKING A NEW DIAPHRAGM

by J. Brewer.

First cut a circle of aluminium. Trays used from television dinners and small pies are excellent for this purpose. Then slice a thin layer of pithwood and glue it to the centre of the disc. It should take up about a third to a half of the surface. (I have found that Aron Alfa Rapid Bonding Cement works very well). Then with a small length of wire form the hook that will connect to the wire from the needle, and push this through the centre so that just a little bit of wire extends beyond the layer of pith wood. Take and melt a few drops of stick shellac over this small length of wire, and try to get a little to spread thinly over the pith wood to give it a little more body. Then take and put a little bit of cement around the edges of the pithwood to help prevent lifting. To be on the safe side I would also add a little bit to where the small rod enters through the disc. You are able to get a pretty good reproduction from just the aluminium, but I have found that the added pithwood and shellac adds depth, and improves the tonal quality without sacrificing volume. I would like to add that it was my long-time friend Dave Houser who gave me the idea of using aluminium, and everything else was the result of experiments on my part. After letting this whole assembly set for a few hours to allow the glue to harden completely, install as you would any other diaphragm. The cement should be available at any watch supply house. Before closing I would like to recommend the use of an eye loupe. After using one for a while, I don't see how I got along without one. It pays for itself in no time.

## First Aid for a "Black Wax" Cylinder

Often times I will come across a cylinder that is in fine shape, except for a small hole in the surface caused by carelessly dropping the stylus. To remedy this melt a small drop of beeswax on the end of a dip oiler and carefully let this molten wax drop in the hole. It takes a little bit of practice to get the wax to drop in at the right time. If the wax cools before it



hits the cylinder, it will not hold well. Then with your oiler carefully remove any wax from the surrounding grooves, until there is just a slight bulge of wax over the hole. From here it is easy to scrape the soft beeswax down level to the grooves by carefully using your thumbnail. It is very important to do this at a time when the nail is worn smooth. It is easy to judge how much pressure to use and harm will not be done to the surrounding threads. If all is done well the stylus will cut its own track through the soft wax and the repair will hardly be noticeable. Many of my otherwise unplayable cylinders have been given a new lease of life by this method. Again I highly recommend the use of an eyeloupe, it would be impossible to work on the threads of a cylinder without one.

EDITORIAL NOTE: Our thanks to Mr. Brewer for his article. We would mention that pithwood is known in England as Balsa Wood and that ARON cement is some sort of Epoxy Resin such as Araldite.

\* \* \* \* \*

## **interpreters of opera**

### **by R. Hewland.**

This duet from Act 1 of Verdi's Don Carlos had only these two outstanding recordings in the acoustic period. Until recently the opera has been unfairly neglected but now has resumed its place in the repetoire.

The neglect of certain of Verdi's masterpieces is somewhat hard to understand now we have heard them and, once again, we must thank HMV/Victor for recording so many items from these operas and in the use of so many first-rate artists in them.

The whole series of tenor/baritone duets in the Verdi operas up to and including Falstaff are one of the glories of opera. This duet, as so often, is on the theme of friendship. Don Carlos, son of Philip II and Posa, chief adviser to the King both are determined to help the rebels in Flanders make their



peace with the King and pledge their friendship in this duet. The 1921 version by Martinelli and De Luca is more suavely blended. The voices really seem to merge into one another. Martinelli displays his fondness for rolling his rrrrs and, as always, this is most martial in sound. His noble ardency and youthful sounding voice seem most suitable for Don Carlos and in the part I prefer him to Caruso.

However after listening to the two versions I would choose the Caruso/Scotti record for the more forthright production of the voice and the greater ardency. The 'wooliness' of the DeLuca/Martinelli record in the end makes these two men of power sound feeble.

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FROM "THE TALKING MACHINE NEWS"

Jan. 1922.

By Frank Andrews.

#### ENGLISH FIRMS ALLEGATIONS.

That an English gramophone company was being undercut by means of its own records through the dishonest competition of a German firm was the allegation made in the course of a case heard before the Anglo-German Mixed Arbitral Tribunal recently. The claimants were the Gramophone Company Ltd. of Hayes, Middlesex, and the respondents Deutsche Gramophon Aktien Gesellschaft and the Polyphonwerks Aktien Gesellschaft.

Mr Douglas Hogg, K.C. for the claimants, said their case was that there was going on a dishonest attempt by trade rivalry to destroy their business in neutral countries by undercutting them with claimants own goods. This ought to be stopped by the Tribunal. Counsel went on to say that 95% of the cost of a record represented the getting of the record from the singer or performer and only about one percent the cost of labour and material after the permanent record had been obtained from the original wax. The Deutsche Gramophone Company was formed in 1900, all the shares being held by the English Company and it was arranged that the matrices should be sent to the German



Company the latter to reproduce the records for sale. It was expressly stipulated between the parties that the matrices should remain the property of the English Co., after the outbreak of war the German Government sold the shares of the German company and also the matrices which were the property of the English company. Since the war the German company had reproduced records from the claimants matrices and sold them all over the world for prices with which the claimants could not compete. Counsel applied for an interim injunction in favour of claimants to prevent respondents from selling in neutral countries records made from claimant's matrices.

Sir Duncan Kennerly, K.C. for the respondents, pointed out that the English company had already entered action in Germany against the German companies, and he contended that claimants should therefore go to the German courts for an injunction and not to the Tribunal.

He also complained of the delay in making the application. With regard to records, counsel also pointed out that from the original, second and even third 'coppers' were produced. All that they had at the beginning of the war had long since been worn out and had been replaced many times. What right had claimants to claim anything that respondents had made during the war? They could not claim on contracts, because contracts were not in existence during the war, and copyright was either suspended or gone.....

#### SOME WEEKS LATER

In announcing the decision of the Tribunal, Dr. Borcel, the President, said it would be the duty of the respondents, The Polophonwerke A.G., to inform purchasers and users of the records that they were to be confined to German Territory only, and further, that the respondents be restrained until further notice from offering for sale gramophone records pressed from matrices in the custody of the Deutsche Gramophon A.G. At the outbreak of war unless and until they should have been given information to the buyers and users that the records were for use within German territory.....

\* \* \* \* \*



*Edison Record* No. 2145**THOSE LABELS**

Aida March

In order to get as much into the magazine as we could in the last issue, we gave the wrong instructions to the printer. The label appeared on one page instead of being two sides of a page so that it could be cut out without destroying any other article. It was also slightly reduced in size so that it could fit in.

We hope that you were not too disappointed and to make up for the mistake we are enclosing TWO of the labels that we have reprinted. We have tried to make them as accurate as possible and we think that they are nearly as good as the originals except that they should last a bit longer. It has been suggested that we are printing more than Edison did in this series of labels, judging from the scarcity of them it would not surprise us. If you have some of these labels in your collection and would like to see them reproduced, please send them to us where they will receive individual attention and be subjected to no harm in the process that they go through.

We would like to thank Mr Davies from Hertfordshire for lending us his labels which are used in this issue.

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**new articles**

If you have an item of interest, whether it be mechanical, photographic or just plainly interesting do please tell us about it. If you can take photographs of your collection please send us the film. We will develop it (black & white only) and return it after use. Articles are always wanted and if you feel that you are not a born writer, we can fill in on odd details. At the moment a new series is starting, it is going to deal with the senior members of the society. We still have a great deal of members who were buying their records off the production line. Their knowledge, which is first hand, is very interesting. If you know a senior member and would like to tell us about him, please send your article to the address at the end of the magazine.



# A VOICE FROM THE PAST

Mme Luisa Tetrazzini.

By David Williams.

Luisa Tetrazzini, Soprano, was born in Florence, and was a member of a family that were all occupied, more or less, with music as their profession. She attained, if not her full pitch of perfection, at least considerable excellence when still quite young through listening to her sister Eva (later Madame Campenini) learning the roles for Grand Opera.

Soon after she was twelve years old her voice, which was thought to be a contralto, began to extend higher until it reached F. in alt., a note she sang frequently in "The Magic Flute" and "La Sonnambula". Her mother long opposed her going on the stage professionally, but allowed her to go to the Lycee Musicale in Florence for three months, at the end of which time Ceccherini said that he could teach her no more. Soon after she took a small part, Inez, in Meyerbeer's "L'Africaine" to oblige a managerial friend of the family, at the Teatro Nicolini in Florence, and she later made a more formal professional debut as a star artist in Rio De Janiero as Violetta in "La Traviata". She made her first appearance at Covent Garden in 1908, where she later firmly established herself as a public favourite, and a "star" of the first magnitude.

It is now a matter of history known to all that the great Soprano was famous in South America long before she came to the conquest of London.

\* \* \* \* \*

Continued from page 137.

say that it is not advisable to use this way unless you have an engineering knowledge of just what capacity the condenser should be.

The last method? and I mean last is the use of fine steel needles. This method is only suggested to people who have no musical discrimination at all to those who are totally deaf. The idea is that you play the record with a very fine needle and pick up the sound engraved on the bottom of the groove. To my knowledge no enterprising manufacturers sold records that were made in the lateral and phono cut method at the same time. In my experiments I have found that the needle just makes the problem much worse.



Unless you use fibre needles try to play your records on electrical equipment with light tracking. They can still be cleaned with the polish method and will last a lot longer.

In the next issue we will try to get some drawings of the various types of needle that were available to the public.

\* \* \* \* \*

## **THEN AND NOW by ALAN TUTHILL**

No. 3.

My trip this issue took me just a short taxi ride from Liverpool Street Station. City Road was the Mecca of the record world and it was here that the Gramophone Company had their offices in the early part of this century.

It really had not changed all that much and it still retains a great deal of "mystique". The building although not very clean is in a part of London that is being modernised and appears to be one that is earmarked for preservation. In this day and age where buildings are being pulled down to make way for multi-storey office blocks it is very refreshing to see that we are to keep some of our late 19th century architecture. As I travelled to City Road I had imagined that it had been drastically changed, as was Regent Street and the Pathe Freres Salon, because prior to going I had no idea what the street looked like.

From these windows such great men as F. Gaisberg and his brother looked out and saw much the same as can be seen today. My picture of the companies Building as it looked in the early years was extracted from the sound wave of 1906, and shows the staff celebrating after a record month's sales.

Due to some difficulties that were beyond my control I am unable to publish the article that I had intended for this issue. However it will appear in the next issue.

\* \* \* \* \*



# A VOICE FROM THE PAST

## 'GOING ELECTRIC'

by R. Knight.

During the summer of 1925 Electric recording was introduced in the UK.

Owing to the fact that this was not announced at first the public was not involved. One of the problems was that, especially from the USA, a backlog of unissued acoustic recordings were still awaiting release. These were either issued in among the electrics or not issued at all in the UK and many fine records were lost to us.

However rather than any hard and fast rule to guide the collector I have compiled a table which I find of some use with HMV, Columbia and Parlophone records.

### HMV

- B labels electric about B 2000
- C labels electric about C 1200
- D labels electric about D 1000-D1500
- E labels electric about E 400
- DA labels electric about DA 680-DA 750
- DB labels electric about DB 850-DB 900

### Columbia

- 10" Dark Blue electric about 3800-3900
- 12" Dark Blue electric about 9100
- 10" Light Blue electric about D1500-D1600
- 12" Light Blue electric about L1500

### Parlophone

- 12" Black/Purple about E 10500
- 12" Maroon electric after R 20008

This guide should be helpful in sorting electric from acoustic but both Parlophone and Columbia continued to record at 80 rpm. in the electric period and that is another matter we hope to deal with in the near future.



# EDISON PHONOGRAPHS.

£3 3s.

NEW GEM.



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Clarence Raybould, the conductor, died at the end of March at the age of 85. A pianist and organist, for some years he specialised as an accompanist, and of particular interest is that he was one of the staff conductors of the Columbia Graphophone Company, and made many Columbia and Regal Orchestral Records.

\* \* \* \* \*

### SOCIETY ARCHIVES

A member has written in asking if we might start a Library of recordings. He mentions the two minute wax cylinders because of their age and due to the fact that they are prone to mildew, we should perhaps try to get a collection of tapes together so that members could hear them. He raised a good point but we do not know how many members have got wax cylinders and would be willing to record them for the society on tape. It would be very nice to think that we could have a comprehensive Library to call on for copies and we thought that we should ask members. If you have any wax cylinders and could record them would you send us a card.

\* \* \* \* \*

HILLANDALE NEWS is published on behalf of the CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY by an Editorial Committee. Articles and advertisements should be sent to the new address:

83, Hanover Avenue,  
Feltham,  
Middlesex,  
England.

Postal Orders and cheques (checks) should be made out to the Society and sent to the Treasurer:

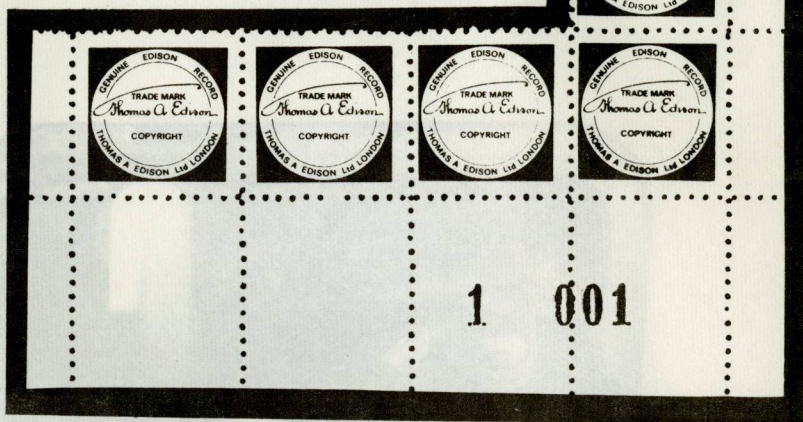
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Norfolk,  
England.



## REPRODUCTION WARRANT STAMPS

These stamps were attached to some Edison Cylinder boxes, and guaranteed that the contents were of Edison manufacture. We are offering a limited edition of 500 sets of them for the first time. Each set consists of 2 sheets with 20 stamps on each. Printed in green on white paper, they are perforated and form an excellent addition to any collection. The first 250 sets are to be numbered from 1 001 to 1 250. Price per set: 20p postage free, also reproduction labels, boxes and box tops.

Write c/o the Editorial Office.



## STOP PRESS

The new meeting place for the London Meeting has proved to be satisfactory, for the present. Our next meeting will be at the John Snow on Tuesday 9th May. The programme, which will consist of cylinder recordings, and is presented by Alan Tuthill.



